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THE EURHYTHMICS OF JACQUES-DALCROZE

Introduction by Sir M. E. SADLER

Vice-Chancellor of the University of Leeds



THIRD AND REVISED EDITION

1920

THE EURHYTHMICS
OF JAQUES-DALCROZE



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Jacques Dalcroze

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THIRD REVISED EDITION

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*Πᾶς γὰρ ὁ βίος τοῦ ἀνθρώπου εὐρυθμίας τε καὶ
εὐαρμοστίας δεῖται.*

“**R**HYTHMISCHE Gymnastik” is the name by which the Dalcroze method is known in Germany, but whether or not the German words are adequate, their literal translation into English certainly gives too narrow an idea of the scope of the system to any one unacquainted with it. Rhythmical “gymnastics,” in the natural meaning of the word, is a part of the Dalcroze training, and a not unimportant part, but it is only one application of a much wider principle ; and accordingly, where the term occurs in the following pages, it must be understood simply as denoting a particular mode of physical drill. But for the principle itself and the total method embodying it, another name is needed, and the term “Eurhythmics” has been here coined for the purpose. The originality of the Dalcroze method, the fact that it is a discovery, gives it a right to a name of its own : it is because it is in a sense also the re-discovery of an old secret that a name has been chosen of such plain reference and derivation. Plato, in the words quoted above, has said that the whole of a man’s life stands in need of a right rhythm : and it is natural to see some kinship between this Platonic attitude and the claim of Dalcroze that his discovery is not a mere refinement of dancing, nor an improved method of music-teaching, but a principle that must have effect upon every part of life.

JOHN W. HARVEY.

NOTE TO THE SECOND EDITION

THIS Edition contains the following changes:—
Professor Sadler contributes a new introduction, Monsieur Dalcroze an article on “Moving Plastic and Dance,” and two fresh extracts from Lectures. The articles on “Growth and Practice” are brought up to date, and that on “Life at Hellerau” is omitted. Nine illustrations, including the portrait of Monsieur Dalcroze, are replaced by others of later date.

July, 1917.

NOTE TO THE THIRD EDITION

THE translations have been compared with the originals and the whole book revised and brought up to date.

March, 1920.

Acknowledgment for kind permission to reproduce photographs is made to the following:—

MONSIEUR F. BOISSONAS, *Geneva.*

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INTRODUCTION

EVERY period of widespread war in the modern history of Europe has been preceded by excitement about questions of education. Ratich, Comenius and Hartlib, all sanguine in their hopes for peace, were in fact storm-signals of the wars of the seventeenth century. Rousseau, Basedow and, in his earlier undertakings, Pestalozzi were symptoms of the next great ferment in the mind of Europe and premonitory of the wars which followed the French Revolution. Ardent aspirations, unsettlement of mind, discontent with existing conditions and a conflict between different ideals of social organization seem to show themselves in eager search for educational reform before events culminate in the catastrophe of war.

In the same way, during the years which immediately preceded the present struggle, there was great activity of experiment and propaganda in education. Old conventions were challenged. New methods of teaching were urged. Every original plan found a large group of men and women ready to give it enthusiastic welcome. And in this atmosphere of expectation and excitement many new educational ideas were born.

Among these, one of the most striking and significant

was the method of Jaques-Dalcroze. Under almost ideal conditions his ideas were given opportunity of trial on a large scale. And upon the mind of those who attended the classes which he trained and taught, two things made an ineffaceable impression—the exquisite beauty of movement, of gesture and of grouping seen in the exercises ; and the nearness of a great force, fundamental to the arts and expressing itself in the rhythm to which they attain. Jaques-Dalcroze had reopened a door which had long been closed. He had rediscovered one of the secrets of Greek education.

His efforts began in the training of students of music. But it was quickly seen that his ideas had even a wider application. His experience suggests the possibility of a very close combination of the intellectual and artistic elements in elementary and secondary education. His teaching requires from the pupils a sustained and careful attention. It is a severe, though not exhausting, intellectual exercise. At the same time, it trains the sense of form and rhythm, the capacity of analysing musical structure, and the power of expressing rhythm through harmonious movement. Its educational value for children, its applicability to their needs, the pleasure which they take in the exercises, have been conclusively proved. Admirable for those who are making a special study of music, it has also shown its value as a factor in general education.

It is encouraging to remember that many of the educational ideas which germinated in the years preceding each earlier period of European war survived the time of struggle and proved their vitality in the fol-

owing age of reconstruction. Comenius, though himself a victim of the wars of the seventeenth century, influenced by his writings the educational outlook of a later age. Rousseau and Pestalozzi leavened the school-practice of the nineteenth century. And the methods of Jaques-Dalcroze, though for the time checked in their more extended application by the calamities of the war, have taken firm root and, with the help of those who are now fostering and developing them in England, will have strong influence in the educational movement which promises to follow the restoration of peace.

M. E. SADLER.

RHYTHM AS A FACTOR IN EDUCATION

FROM THE FRENCH OF E. JAQUES-DALCROZE ¹

IT is barely a hundred years since music ceased to be an aristocratic art cultivated by a few privileged individuals and became instead a subject of instruction for almost everybody without regard to talent or exceptional ability. Schools of Music, formerly frequented only by born musicians, gifted from birth with unusual powers of perception for sound and rhythm, to-day receive all who are fond of music, however little Nature may have endowed them with the necessary capacity for musical expression and realization. The number of solo players, both pianists and violinists, is constantly increasing, instrumental technique is being developed to an extraordinary degree, but everywhere, too, the question is being asked whether the quality of instrumental players is equal to their quantity, and whether the acquirement of extraordinary technique is likely to help musical progress unless this technique be joined to musical powers which, if not of the first rank, are at least normal.

¹ Abridged translation. First published in *Le Rythme* (Bâle) of December, 1909.

Of ten certificated pianists of to-day, at the most one, if indeed one, is capable of recognizing one key from another, of improvising four bars with character or so as to give pleasure to the listener, of giving expression to a composition without the help of the more or less numerous annotations with which present day composers have to burden their work, of experiencing any feeling whatever when they listen to, or perform, the composition of another. (The solo players of older days were without exception complete musicians, able to improvise and compose, artists driven irresistibly towards art by a noble thirst for æsthetic expression, whereas most young people who devote themselves nowadays to solo playing have the gifts neither of hearing nor of expression, are content to imitate the composer's expression without the power of feeling it, and have no other sensibility than that of the fingers, no other motor faculty than a painfully acquired automatism. Solo playing of the present day has specialized in a finger technique which takes no account of the faculty of mental expression. It is no longer a means, it has become an end.

As a rule, writing is only taught to children who have reached a thinking age, and we do not think of initiating them into the art of elocution until they have got something to say, until their powers of comprehension, analysis and feeling begin to show themselves. Likewise, in modern methods of teaching to draw, the pupil is taught to see objects before painting them. In music, unfortunately, the same rule does not hold. Young people are taught to play the compositions of Bach,

Mozart, Beethoven, Chopin and Liszt, before their minds and ears can grasp these works, before they have developed the faculty of being moved by them.

A child finds it difficult to appreciate at the same time a succession of notes forming a melody and the rhythm which animates them, and experience has shown me that, before teaching the relation which exists between sound and movement, it is wise to undertake the independent study of each of these two elements. Tone is evidently secondary, since it has not its origin and model in ourselves, whereas movement is instinctive in man and therefore primary. On this account I begin the study of music by careful and experimental teaching of movement. This is based in earliest childhood on the automatic exercise of marching, for marching is the natural model of time measure.

By means of various accentuations with the foot, I teach the different time measures. Pauses (of varying lengths) in the marching teach the children to distinguish durations of sound ; movements to time with the arms and the head preserve order in the succession of the time measures and analyse the bars and pauses.

All this, no doubt, seems very simple, and so I thought when beginning my experiments. Unfortunately, the latter have shown me that it is not so simple as it seems, but on the contrary very complicated. And this because most children have no instinct for time, for time values, for accentuation, for physical balance ; because the motor faculties are not the same in all individuals, and because a number of obstacles impede the exact and rapid physical realization of mental conceptions. One

child is always behind the beat when marching, another always ahead ; another takes unequal steps, another on the contrary lacks balance. All these faults, if not corrected in the first years, will reappear later in the musical technique of the individual.

Unsteady time when singing or playing, confusion in playing, inability to follow when accompanying, accentuating too roughly or with lack of precision, all these faults have their origin in lack of co-ordination between thought and action. It is by trying to discover the individual cause of each musical defect, and to find a means of correcting it, that I have gradually built up my method of eurhythmics.

This method is entirely based upon experiments many times repeated, and not one of the exercises has been adopted until it has been applied under different forms and under different conditions and its usefulness definitely proved. Many people have a completely false idea of my system, and consider it is a simple variant on the methods of physical training at present in fashion, whose inventors have undoubtedly rendered great service to humanity.

I cannot help smiling when I read in certain papers, over names which carry weight, articles in which my method is compared to other gymnastic systems. The fact is, my books are simply registers of the different exercises which I have invented, and say nothing of my ideas in general, for they are written for those who have learnt to interpret my meaning under my personal tuition.

Of course, half the critics who have done me

the honour of discussing the books, have only glanced through them and looked at the illustrations. Not one of them has undergone the special training upon which I lay stress and without which I deny absolutely that any one has the right to pass a definite judgment on my meaning ; for one does not learn to ride by reading a book on horsemanship, and eurhythmics are above all a matter of personal experience.

The object of the method is, in the first instance, to bring about by the help of training in musical rhythm a better co-ordination of mind and body ; and what differentiates my physical exercises from those of present day methods of muscular development is that each of them is conceived in the form which can most quickly present a thought-picture of the movement studied.

It is a question of conscious elimination in every muscular movement of the untimely intervention of muscles useless for the movement in question. Next must be established an automatic technique for all those movements which do not require conscious attention, so that the latter may be reserved for those forms of expression which are purely intelligent. Thanks to the formation and development of the greatest possible number of right habits of movement my method affords the freest play to intuitive expression. The development of a rapid and easy means of communication between thought and its means of expression by movement gives to individual character strength and vitality to an unusual degree.

The first result of a thorough rhythmic training is that the pupil finds out what his faculties are and how to

use them to the best advantage. This result seems to me one which should attract the attention of all educationalists and assure to education by and for rhythm an important place in general culture.

But, as an artist, I wish to add that the second result of this education ought to be to put the completely developed faculties of the individual at the service of art and to give the latter the most subtle and complete of interpreters—the human body. For the body can become a marvellous instrument of beauty and harmony when it vibrates in tune with artistic imagination and collaborates with creative thought. It is not enough that, thanks to special exercises, students of music should have corrected their faults and be no longer in danger of spoiling their musical interpretations by their lack of physical skill and harmonious movements; it is necessary in addition that the music which lives within them—artists will understand me—should obtain free and complete development, and that the rhythms which inspire them should enter into intimate communion with those which animate the works to be interpreted.

The faculty of thought-expression, indispensable to the artist, was formerly natural to almost all beginners in music, for hardly any but pre-destined artists devoted themselves to the art; but, if this is no longer the case, it is possible at least to awaken dulled faculties, to develop and co-ordinate them, and it is the duty of every musical educationalist to deter from instrumental technique every individual who is still without musical feeling.

The experimental study of rhythm should form a part of every well-organized musical education, and

this study will be useful not only to musicians, but to music itself. It is quite certain that, if since Beethoven's time harmony has developed, if each generation has created fresh groupings of sounds, it is not the same regarding rhythmic forms, which remain much as they were.

I shall be told that the means of expression are of no importance so long as the artist is able to show his meaning, that a sincere emotion can be clearly expressed even with old-fashioned rhythms, and that to try and create new rhythms is mere technical work, and to enforce such upon the composers of to-morrow is simply depriving them of their character. This is all true, and I myself have a horror of seeking new means of expression within the limits of hard and fast rules, for expression ought to be a spontaneous manifestation. But I assert that experiments in rhythm, and the complete study of movements simple and combined, ought to create a fresh mentality, that artists thus trained will find inevitably and spontaneously new rhythmic forms to express their ideas, and that in consequence their characters will be able to develop more completely and with greater strength. It is a fact that very young children taught by my method invent quite naturally rhythms such as would have occurred to very few professional musicians, and that my most advanced pupils find monotonous many contemporary works the rhythmic poverty of which shocks neither public nor critics.

I will terminate this short sketch of my system by pointing out the intimate relations which exist be-

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tween movements in time and movements in space, between rhythms in sound and rhythm in the body, between Music and Plastic Expression.

Gestures and attitudes of the body complete, animate and enliven any rhythmic music written simply and naturally without special regard to tone, and, just as in painting there exist side by side a school of the nude and a school of landscape, so in music there may be developed, side by side, plastic music and music pure and simple. In the school of landscape painting emotion is created entirely by combinations of moving light and by the rhythms thus caused. In the school of the nude, which pictures the many shades of expression of the human body, the artist tries to show the character of the individual as expressed by his physical form, enlivened by the emotions of the moment, and at the same time the essential characteristics of his race.

In the same way, plastic music will picture human feelings expressed by gesture and will model its sound forms on those of rhythms derived directly from expressive movements of the human body.

To compose the music which the Greeks appear to have realized, and for which Goethe and Schiller hoped, musicians must have acquired experience of physical movements; this, however, is certainly not the case to-day, for music has become beyond all others an intellectual art. While awaiting this transformation, present generations can apply education by and for rhythm to the interpretation of plastic stage music such as Richard Wagner has imagined. At the present day this music is not interpreted at all, for dramatic singers,

stage managers and conductors do not understand the relation existing between gesture and music, and the absolute ignorance regarding plastic expression which characterizes the lyric actors of our day is a real profanation of scenic musical art. Not only are singers allowed to walk and gesticulate on the stage without paying any attention to the time, but also no shade of expression, dynamic or motor, of the orchestra—crescendo, decrescendo, accelerando, rallentando—finds in their gestures adequate realization. By this I mean the kind of wholly instinctive transformation of sound movements into bodily movements such as my method teaches.

Authors, poets, musicians and painters cannot demand from the interpreters of their works knowledge of the relations between movements in time and in space, for this knowledge can only be developed by special studies. No doubt a few poets and painters have an inborn knowledge of the rhythms of space; for instance, Hugo von Hofmannsthal, the stage mounter of "Electra" at the Vienna Opera, who constructed a huge staircase, on which, however, the actors, having little acquaintance with the most elementary notions of balance, moved with deplorable heaviness; or again, the æsthetician Adolphe Appia, whose remarkable work *Music and Stage Mounting* ought to be the guide of all stage managers. But the majority of composers write their plastic music without knowing whether it is capable of being practically realized, without personal experience of the laws of weight, force and bodily movement.

My hope is, that sincere artists desirous of per-

fection and seeking progress will study this important question seriously. For my own part, relying on many experiments, and full of confidence in ideas carefully thought out, I have devoted my life to the teaching of rhythm, being fully satisfied that, thanks to it, man will regain his natural powers of expression, and at the same time his full motor faculties, and that art has everything to hope from new generations brought up in the cult of harmony, of physical and mental health, of order, beauty and truth.

MOVING PLASTIC AND DANCE

FROM THE FRENCH OF E. JAKES-DALCROZE ¹

✓ **I**GNORANCE of musical rhythm is not the only cause of the inferiority of artistic expressions in which the body plays the leading part. Another mistake which tends to diminish in our stage performances the sovereign importance of the body consists in taking as models for bodily movements attitudes stereotyped by painters and sculptors.

Often when present at dance performances madly applauded by audiences evidently composed of artists, I have wondered why at times my musical feeling was dissatisfied and why, in spite of the undoubted talent of the performers, a feeling of discomfort was awakened in me, as well as an impression of something artificial, something prepared and unnatural. I have been present when painters endowed with clear judgment have loudly expressed their enthusiasm at the splendour of attitudes, the refinement of gestures, the harmony of groupings and the boldness of movements and, while admitting these qualities, while bowing before so much

¹ Fragments from the Introduction to *Exercices de Plastique Animée*. Lausanne : Jobin & Cie. London : Novello & Co.



A Scene from Orpheus

artistic feeling, so much sincerity, ability and knowledge, I could not bring myself to feel any æsthetic emotion and was reduced to accusing myself of coldness, of lack of understanding, of philistinism.

It was at a performance of Debussy's moving "Après-midi d'un Faun" a few years ago that I discovered the cause of my doubts and objections. A procession of nymphs slowly moved on to the stage, pausing every eight or twelve steps to show the admiring spectators beautiful attitudes copied from Greek vases. Continuing their walk in the last attitude assumed, they attacked the next attitude—at the moment of the fresh pause in walking—without any *preparatory movement*, thus giving the jagged impression that would be given in the cinema by a series of movements in which essential films had been suppressed. Then I understood that what shocked me was the lack of connexion, of sequence in the attitudes, the absence of that *continued movement* which should be noticeable in every expression of life animated by continued thought. The exquisite attitudes of the Greek nymphs followed each other without being connected by an activity of a really human nature. They formed a series of pictures, most artistic in effect, but intentionally deprived of all the advantages given by time duration—I mean continuity—all the details of slow development, the easy preparation and almost inevitable climax of plastic movement in space: all elements which are essentially musical and which alone allow an atmosphere of truth and nature to be given to the combination of gesture and music.

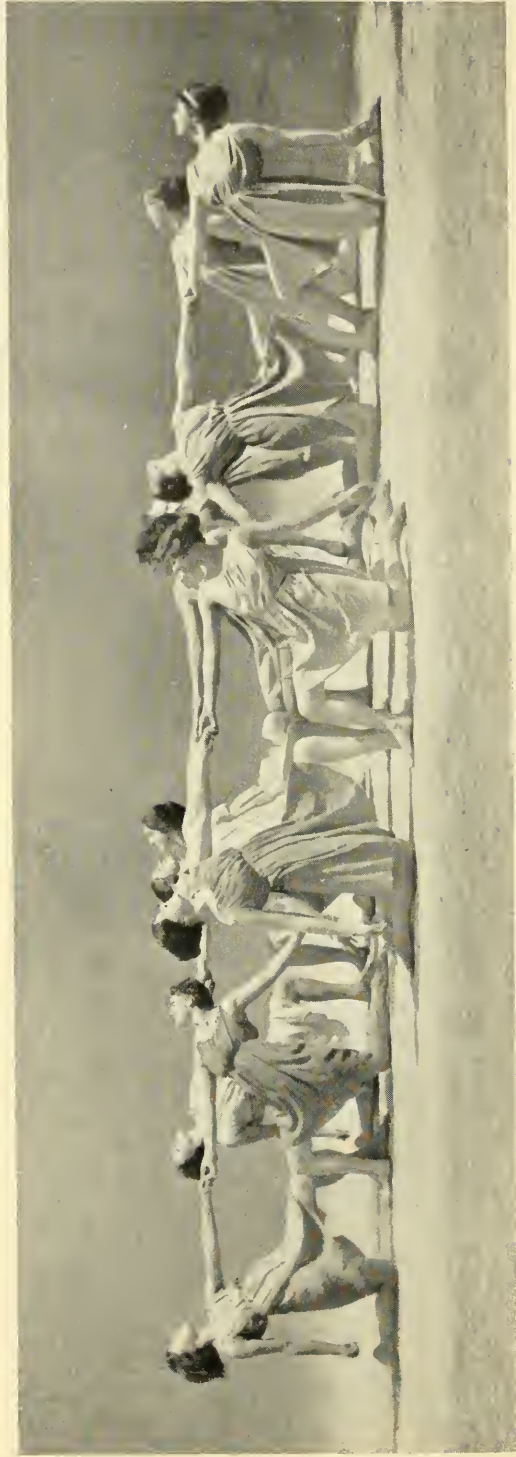
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Taught by this experience I analysed in the same

way the movements of several dancers of the greatest distinction and noted that those among them who were most truly musicians, while trying to follow the pattern of the music in the most scrupulous manner, respected the principle of *continuity of movement* and of plastic *phrasing* no more than did these nymphs. I mean that in the play of their limbs the point of departure was the attitude and not the movement itself.

Musicians will understand me: in a musical composition the lines of the melody or of the polyphony are not embroidered on a canvas formed of chords, chosen, fixed, and intermeshed in advance. On the contrary, the chords depend on the outlines and patterns of the melody. The ear does not feel them and does not analyse them as chords except when the parts cease moving and become sustained notes. In moving plastic the same thing should happen. Attitudes are pauses in the movement. Every time that in the uninterrupted succession of movements forming what might be called the *plastic melody*, there comes a punctuation or phrase mark, a pause corresponding to a comma, semi-colon or full-stop in speech, the movement becomes static and is perceived as an attitude.

But the real perception of movement is not visual, it is *muscular*, and the living symphony of steps, gestures and consecutive attitudes is formed and controlled not by that instrument of appreciation the eye, but by that creative instrument the whole muscular apparatus. Under the action of spontaneous feelings and irresistible emotions the body vibrates, starts into movement and then assumes an attitude. The latter is the direct result



A Plastic Study



A Plastic Exercise

of the movements which prepare it, whereas in chore-graphic art of to-day, movement is only the connecting bridge between two different attitudes. Thus there is in the art of dance as at present understood in our theatres a confusion between visual experience and muscular experience.¹ Dancers choose models for their attitudes among great works of sculpture or of painting and take inspiration from Greek frescoes, from statues and from paintings, giving no weight to the fact that these works are themselves the product of a special cultivation of style, the result of a sort of compromise between the relations of movements, the result of a series of eliminations and of sacrifices which have allowed the authors to give the illusion of movement by working synthetically. But if it be necessary that the plastic arts when deprived of the help of the time-element should express a synthesis by fixing an attitude of the body, it is against truth and nature for the dancer to take such synthesis as the starting point of his dance and for him to try to re-create the illusion of movement by juxtaposing series of attitudes, joined, each to its neighbour, by gestures, instead of returning to the source of plastic expression, namely the movement itself.

No doubt specialists in the visual arts have the right to be satisfied with the dances of to-day which, in the magic of colours, in the startling contrasts of light and

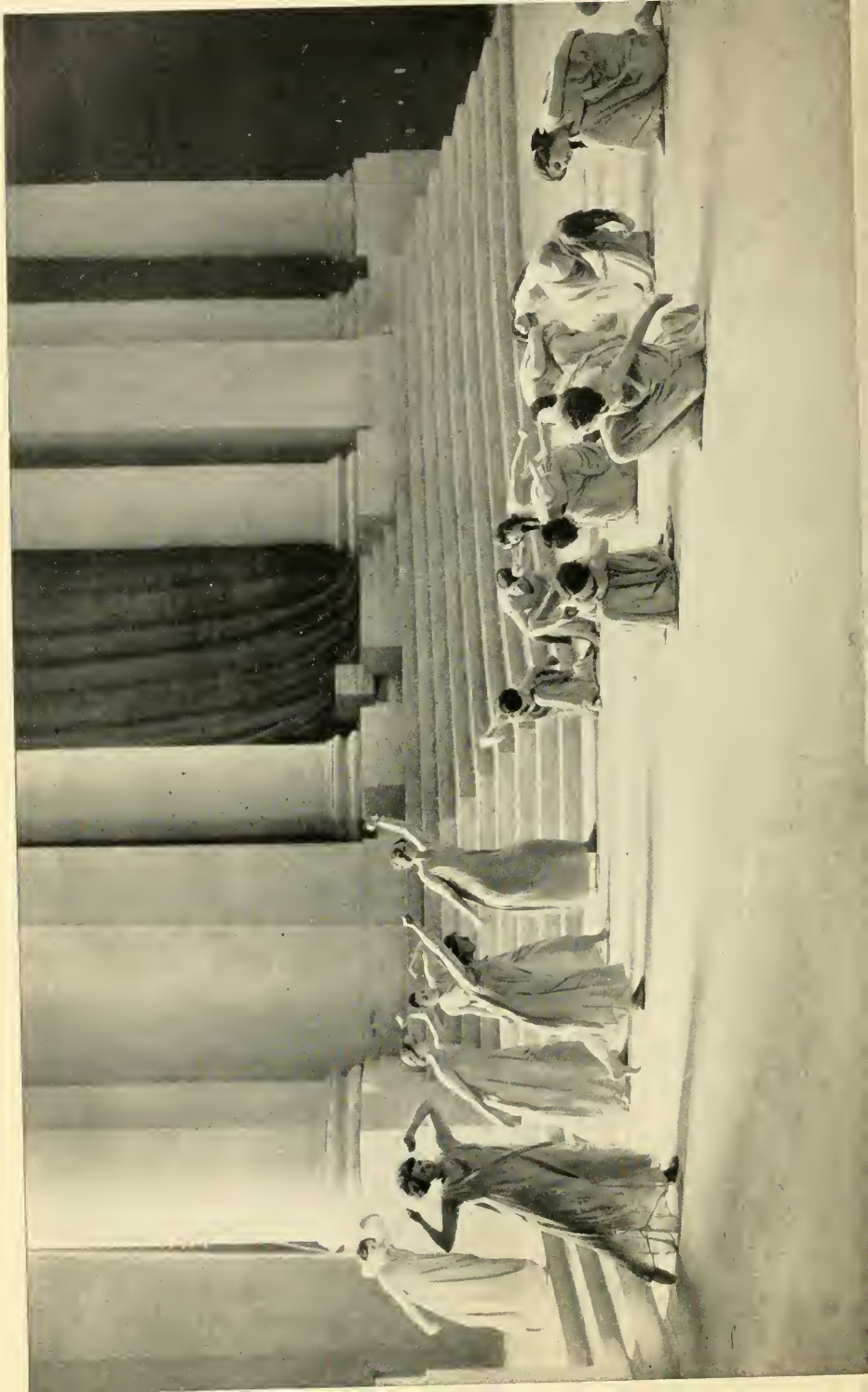
¹ In several of her plastic interpretations the great artist Isadora Duncan instinctively surrenders her body to *continued* movement and these interpretations are the most filled with life and meaning.

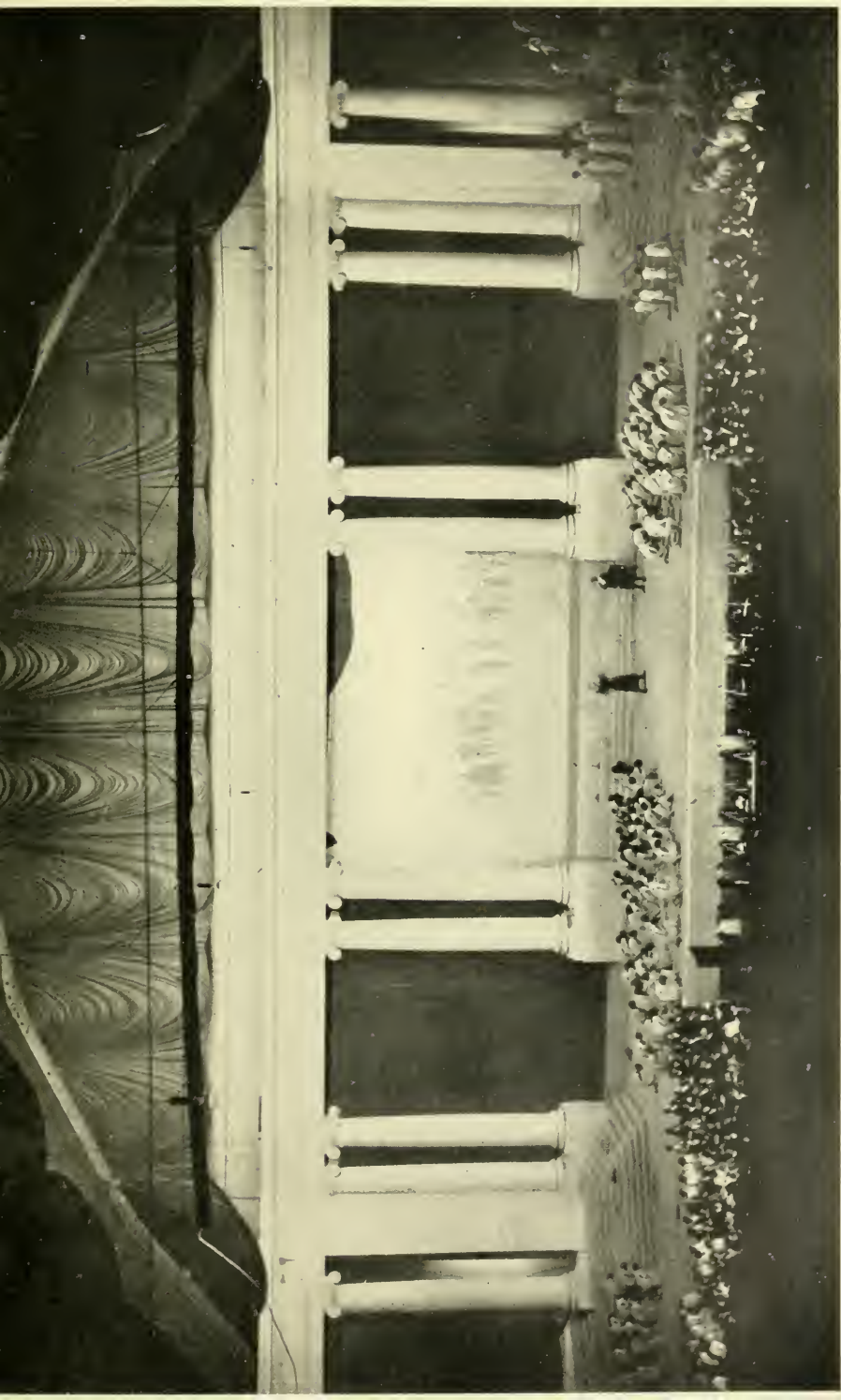
with the help, almost non-material, of the flow of costume, can satisfy the most refined decorative needs and obtain for the eye rare and picturesque enjoyment. But is this enjoyment the direct product of deep and sincere feelings, and that so completely as to be able to satisfy our need for æsthetic pleasure ; does it saturate us with the creative emotion of the work ?

Bodily movement is a muscular experience and this experience is appreciated by a sixth sense,¹ the muscular sense which controls the many shades of force and speed of the movements of the body in a manner adequate to the emotions which inspire these movements, and which enables the human mechanism to give character to these emotions and thus make dance a complete and essentially human art.

Eurhythmicians watching exercises done by fellow students appreciate them not merely with their eyes, but indeed with their whole being. They enter into close communion with what they are watching ; as they watch they experience a pleasure of a very special nature ; they feel the need to move, to vibrate in unison with those they see expressing themselves in physical movement. In a word, they feel awakening and palpitating in them a mysterious music which is the direct product of their mental and physical feelings. This music of the individuality would suffice to control human movements if mankind had not lost that sense of order and of gradation in physical expression without which a renewal of the dance is not possible. There is

¹ The Kinæsthetic or movement-feeling sense.





The Geneva Festival, July, 1914

no tradition of bodily movements, and, as we have seen, modern dancers borrow from the fine arts a cult of attitude which substitutes intellectual experiences for spontaneous feeling and puts dance in the second rank in the domain of art. There is only one way of giving back to the body the complete scale of its means of expression, and that is to submit it to an intensive culture in music, to give it complete control of all its powers of dynamic and agogic expression, to give it the power to feel all shades of tone-music and express them musc-
larly.

Dance must be completely reformed, and in this domain, as in so many others, it seems quite useless to try to improve what already exists. We must destroy from top to bottom the fallen art and form a new one on principles of beauty, purity, sincerity and harmony.

FROM THE LECTURES OF EMILE JAQUES- DALCROZE

(LECTURE AT LEIPZIG, DECEMBER 10, 1911)

THE objection is often raised that under my system the technique of an instrument is acquired too late. But this objection has no foundation in fact. A child who begins the study of rhythmic movement in its fifth or sixth year and a year later ear-training, can certainly have piano lessons when eight years old, and I can state from experience that the finger technique of the child will then develop much more quickly, for the musical faculties in general will have been far better developed, more thoroughly trained and become more part of the child's life owing to the preliminary training.

Lessons in rhythmic movement help children in their other lessons, for they develop the powers of observation, of analysing, of understanding, and of memory, thus making them more orderly and precise.

The effect of rhythmic training on the time-table and life of a school is like that of a hot water heating system which spreads an equal warmth through all parts of a building. Teachers of other subjects will find that such training provides them with pupils more responsive, more elastic, and of more character than they otherwise would be. Therefore, the study of rhythm,

as well as education by means of rhythm, ought to be most closely connected with school life.

(ADDRESS TO THE DRESDEN TEACHERS'
ASSOCIATION, MAY 28, 1912)

From many years' experience of music teaching I have gradually produced a method which gives a child musical experiences instead of musical knowledge.

I expect much from education in rhythm in elementary schools, provided it be given regularly, completely and sufficiently. The exercises should be begun at the age of six, with half an hour's lesson three times a week. By the age of twelve two lessons a week are sufficient. This training will not only develop the feeling for beauty and form by accustoming the eye to distinguish beautiful movements and lines from those that are ugly, but also render the children susceptible to musical impressions.

There are always children who are not able to sing in time, or even to beat time, to walk in time, or to graduate the strength and rapidity of their movements. Such children are unrhythmic, and it will generally be noticed that these children are stiff and awkward, often also over-excitabile. This lack of rhythm is almost like a disease. It is caused by the lack of balance between the mental and physical powers, which results from insufficient co-ordination between the mental picture of a movement and its performance by the body, and this confusion is just as much the cause as the result of such lack of harmony.

✓ Rhythm is infinite, therefore the possibilities for physical representations of rhythm are infinite.

(ADDRESS TO STUDENTS, *der Rhythmus*, VOL. I,
p. 41, *et seq.*)

✓ I consider it unpardonable that in teaching the piano the whole attention should be given to the imitative faculties, and that the pupil should have no opportunity whatever of expressing his own musical impressions with the technical means which are taught him.

Whether the teacher himself be a genius is of little importance, provided he is able to help others to develop their own talents.

✓ One can create nothing of lasting value without self-knowledge. The only living art is that which grows out of one's own experiences. It is just the same with teaching; it is quite impossible to develop others until one has proved one's own powers in every direction, until one has learnt to conquer oneself, to make oneself better, to suppress bad tendencies, to strengthen good ones, and, in the place of the primitive being, to make one more complete who, having consciously formed himself, knows his powers. Only in proportion as one develops oneself is one able to help others to develop.

I consider that one does not require to be a genius in order to teach others, but that one certainly does require strong conviction, enthusiasm, persistence and joy in life. All these qualities are equally derived from the control and knowledge of self.

We must, from youth upwards, learn that we are

masters of our fate, that heredity is powerless if we realize that we can conquer it, that our future depends upon the victory which we gain over ourselves. However weak the individual may be, his help is required to prepare a way for a better future. Life and growth are one and the same, and it is our duty by the example of our lives to develop those who come after us. Let us therefore assume the responsibility which Nature puts upon us, and consider it our duty to regenerate ourselves ; thus shall we help the growth of a more beautiful humanity.

I like joy, for it is life. I preach joy, for it alone gives the power of creating useful and lasting work. Amusement, an excitement which stimulates the senses instead of uplifting the spirit, is not necessary in the life of the artist. Of course one must often let oneself go, and I should be the last to defend a so-called moral discipline, or a pedantic rule of monastic severity. For a healthy, active person the joy of the daily struggle and of work performed with enthusiasm should be sufficient to beautify life, drive away fatigue and illuminate present and future. This condition of joy is brought about in us by the feeling of freedom and responsibility, by the clear perception of the creative power in us, by the balance of our natural powers, by the harmonious rhythm between intention and deed.

(ADDRESS TO THE INTERNATIONAL CONGRESS ON
PHYSICAL EDUCATION, PARIS, EASTER, 1913)

My method of Rhythmic Movement does not compete with systems of physical education of which the

objects are either health or amusement. Rather it is the complement of such systems.

Music plays the part first of controller, and finally of inspirer.

For me, music is the necessary partner of gymnastics when once the latter has done its part of rendering the body energetic and supple. But I think that the body should become an instrument of art, and this it will only do by means of special training, having as its object the suppression of resistances, both intellectual and physical, which prevent the individual from expressing himself according to his individual rhythm.

(LECTURE IN LONDON, FEBRUARY 25, 1916)

I claim that the study of Rhythmic Movement little by little transforms the outlook and develops the individual character.

On the continent I have to contend with an almost extravagant sensibility. In England the teachers of my method have to contend with the opposite defect. English children are remarkably well-balanced, but they will only be able to give full expression to this quality if their temperament and sensibilities are quickened. I think that an education based on rhythm is capable of producing this result.

Some of you perhaps think that this is not the moment to devote oneself to anything but the war. I claim, on the contrary, that more than ever is it necessary to-day to devote oneself to art and education. We need for the morrow strong and earnest men, and it matters very much that, when peace returns, men should be

found capable of reviving art and restoring beauty to her own again. But the desire alone will not be enough, we must have the power to *do*. Let us help the young to know themselves and to rise above themselves, so that, when the struggle is over, they also may work for progress in harmony and beauty.

THE JAQUES-DALCROZE METHOD

I. GROWTH ¹

✓ **E**MILE JAQUES-DALCROZE was born in Vienna on July 6, 1865, but is a Swiss subject, his father being from St. Croix in the Jura. At the age of eight his parents brought him to Geneva, where in due course he became a student at the Conservatoire of Music. His musical education was continued in Paris under Léo Delibes and in Vienna under Bruckner and Fuchs. For a short period his studies were interrupted by an engagement as musical director of a small theatre in Algiers—an opportunity which he used for study of the peculiar rhythms of Arab popular music, which he found unusually interesting and stimulating.

✓ Returning to Geneva, he earned, by a life of varied activities as teacher, writer and composer, a standing which in 1892 brought him the appointment of Professor of Harmony at the Geneva Conservatoire.

The wider experience which the new sphere of work brought was to a certain extent a disappointment, for with it came clear evidence of what had before only been suspected, namely, that the education of future pro-

¹ For much of the material of this chapter the writer is indebted to Herr Karl Storck, of Berlin, to whose book *E. Jaques-Dalcroze, seine Stellung und Aufgabe in unserer Zeit*, Stuttgart, 1912, Greiner & Pfeiffer, the reader is directed.

fessional musicians was in many ways radically wrong, in that the training of individual faculties was made the chief object, without consideration of whether or no these faculties stood in any close relation to the inner consciousness of the student. In other words, the aim of the training was to form means of expression, without consideration of what was to be expressed, to produce a highly trained instrument, without thought of the art whose servant it was to be, to take as primary object a thing of secondary importance, indeed only of importance at all when consequent on something which the usual training entirely neglected. The students were taught to play instruments, to sing songs, but without any thought of such work becoming a means of self-expression, and so it was found that pupils, technically far advanced, after many years of study were unable to deal with the simplest problems in rhythm and that their sense for pitch, relative or absolute, was most defective; that, while able to read accurately or to play pieces memorized, they had not the slightest power of giving musical expression to their simplest thoughts or feelings, in fact were like people who possess the vocabulary of a language and are able to read what others have written, yet are unable to put their own simple thoughts and impressions into words. The analogy here is the simplest use of everyday language; from this to the art of the essayist or poet is far; so in music—one who has mastered notes, chords and rhythms can give musical expression to simple thoughts and feelings, while to become a composer he must traverse a road that only natural talent can render easy.

Jaques-Dalcroze took the view that technique should be nothing but a means to art, that the aim of musical education should be, not the production of pianists, violinists, singers, but of musically developed human beings, and that therefore the student should not begin by specializing on any instrument, but by developing his musical faculties, thus producing a basis for specialized study. This training could only be obtained by awakening the sense, natural though often latent, for the ultimate bases of music, namely, *tone* and *rhythm*. As the sense for tone could only be developed through the ear, he then gave special attention to vocal work, and noticed that when the students themselves beat time to their singing, the work became much more real, that the pupils had a feeling of being physically in unison with the music, indeed the feeling of producing something complete and beautiful. Following up this hint, "Gesture Songs" were written, which, it was found, were performed with surprising ease.

Up to this point movement had only been used as an accompaniment to music, not as a means of expressing it; the next step was to give the body a training so refined and so detailed as to make it sensitive to every rhythmic impulse and able to lose itself in any music. This co-ordination of movement and music is the essence of the Jaques-Dalcroze method, and differentiates it from all other methods of similar aim.

At first only arm movements had been employed, and those merely the conventional ones of the conductor. The next step was to devise a series of arm movements, providing a means of clearly marking all tempi from

two beats in the bar to twelve beats in the bar, including such forms as $\begin{smallmatrix} 5 & 7 & 9 & 11 \\ 4 & 4 & 4 & 4 \end{smallmatrix}$, and a system of movements of the body and lower limbs to represent note values from any number of notes to the beat up to whole notes of twelve beats to the note. From the first the work aroused keen interest among the students and their parents, and the master was given enthusiastic help by them in all his experiments ; above all he was loyally aided by his assistant, Mlle Nina Gorter. The Conservatoire authorities, however, were not sympathetic, and it became necessary to form a volunteer experimental class, which worked outside official hours and buildings.

The first public recognition of the method was at the Music Festival in Solothurn in 1905, where a demonstration was given which made a striking impression on those present. The value of the method for the elementary education of musicians was immediately recognized and some slight idea obtained of the part it might play in general elementary education. It has been made clear that the method had its origin in the attempt to give life and reality to musical education, to give a foundational development on which specialized music study could be based, and that it had grown naturally and gradually as the result of observation and experiment. Now it began to be apparent that something still greater than the original aim had been achieved, that the system evolved was one which, properly used, might be of enormous value in the education of children. With characteristic energy Jaques-

Dalcroze, inspired by the new idea, took up the study of psychology, in which he was helped by his friend, the psychologist Claparède, who early saw the value which the new ideas might have in educational practice. The change of outlook which now took place in the master's mind can best be made clear by a translation of his own words.¹

“ It is true that I first devised my method as a musician for musicians. But the further I carried my experiments, the more I noticed that, while a method intended to develop the sense for rhythm, and indeed based on such development, is of great importance in the education of a musician, its chief value lies in the fact that it trains the powers of apperception and of expression in the individual and renders easier the externalization of natural emotions. Experience teaches me that a man is not ready for the specialized study of an art until his character is formed, and his powers of expression developed.”

In 1906 was held the first training-course for teachers; how the method has since grown can be realized by noting that a fortnight was then considered a sufficient period of training, whereas now the courses for the teaching certificates of the Institut Jaques-Dalcroze at Geneva and of the London School of Dalcroze Eurhythmics require two to three years spent in full training. In the years 1907-9 the short teachers' courses were repeated; in the latter year the first diploma was

¹ Address to students, Dresden, 1911 (*Der Rhythmus*, vol. i, p. 33).



The Geneva Festival, July, 1914



The Geneva Festival, July, 1914



granted, experience having shown the need of this, for already individuals in all parts of the world, after but a few days' training, in some cases after merely being spectators at lessons, were advertising themselves as teachers of the method. In 1910 Jaques-Dalcroze was invited by the brothers Wolf and Harald Dohrn to come to Dresden, where, in the garden suburb of Hellerau, they completed for him in 1911 a College for Rhythmic Training, a true Palace of Rhythm.

For three years, until the outbreak of war in 1914, Hellerau was the scene of an extremely interesting experiment in art and pedagogics, and drew students and inquirers from all parts of the world. In the School year 1912-13 the number of students attending the Normal Course was over 200, and the total number of pupils, including amateurs and children, over 600, sixteen nationalities being represented.

The most striking event was the School Festival of June, 1913. It was held in three series of two days each, and was intended to give a complete idea of the Hellerau training in all its stages. The second day of each series was given up to the production of the whole of Gluck's *Orpheus*, with a rhythmic-movement chorus. The attendance at the Festival exceeded five thousand, and this first experiment in the use of rhythmic training in connexion with the lyric stage awakened much interest. A second and still more notable experiment was the Geneva Festival Play of July, 1914, composed and conducted by Jaques-Dalcroze. In the first act, lasting close on an hour, tableaux vivants illustrating the history of Geneva from remote times down to 1814 were

shown as a background, while the 50 metre wide stage was filled by three to four hundred rhythmic pupils who gave plastic expression to the music, itself appropriate to the scenes shown in the background. The production was a great artistic triumph and aroused much enthusiasm.

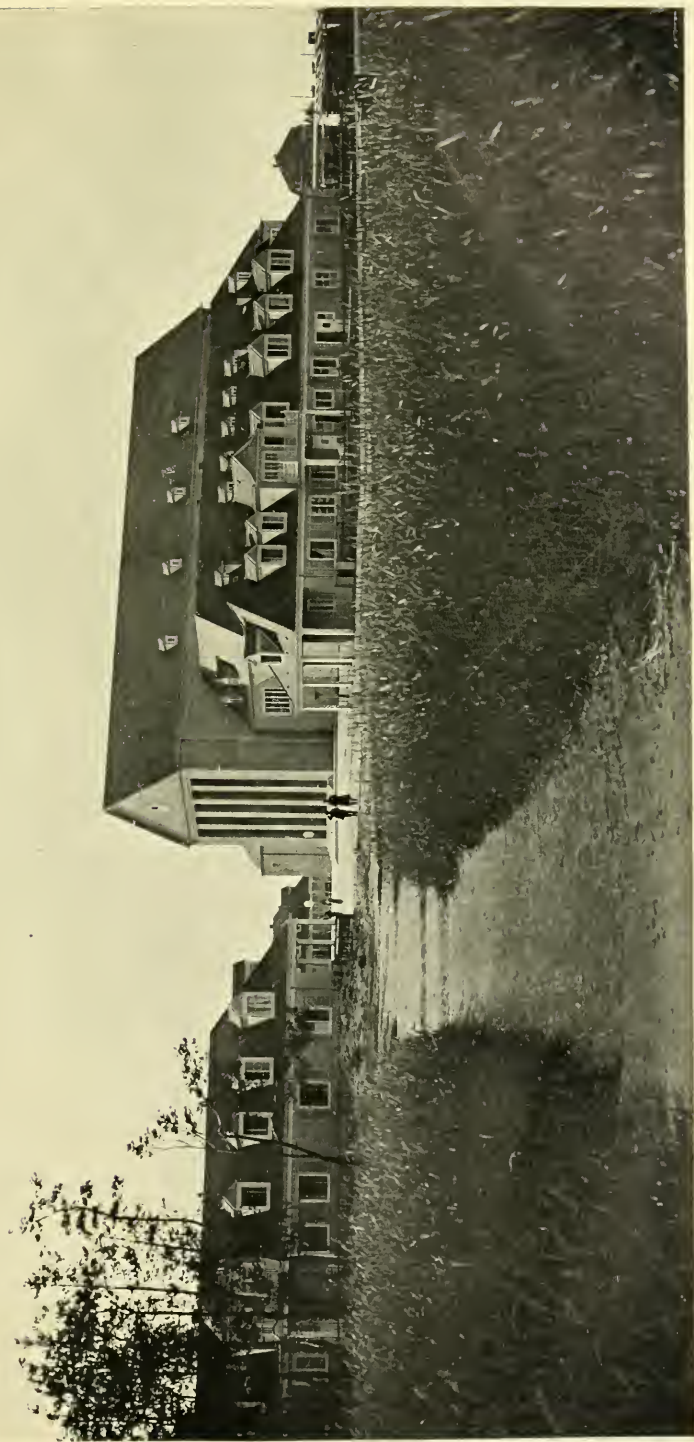
On the outbreak of war in August, 1914, the Hellerau College closed its doors, and Monsieur Dalcroze has since severed all relations with it. In 1915 he founded a new Central Training College¹ for teachers of his method at Geneva, where, in the spring of 1917, the pupils, professional, amateur and children, already numbered over four hundred.

Up till 1912 Eurhythmics had only been known in Great Britain through the work of one or two isolated teachers. In the autumn of that year Jaques-Dalcroze, accompanied by six Geneva pupils, all children, visited England, and gave Lecture-Demonstrations in London, Cheltenham, Leeds and Manchester. This visit aroused great interest and led in the autumn of 1913 to the founding of the Central School² for Great Britain and the Colonies. Its success was immediate and has continued. In March 1920 the actual number of pupils being taught by the School Staff in London, Edinburgh and the provinces was over twenty-eight hundred.

Knowledge of the Method is slowly but steadily

¹ The Institut Jaques-Dalcroze, Geneva.

² The London School of Dalcroze Eurhythmics, 23 Store Street, W.C.1.



The former Dalcroze College at Hellerau

spreading in the United States, and pupils of Jaques-Dalcroze are teaching successfully in many centres.¹

II. PRACTICE ²

The method naturally falls into three divisions—

- (a) Rhythmic movement.³
- (b) Ear training.
- (c) Improvisation (practical harmony).

(a) Is essentially the Jaques-Dalcroze method—that which is fundamentally new. As it is this part of the method which is likely to prove of great value in all systems of education, not merely as a preparation for the study of music, but as a means to the utmost development of faculty in the individual, it will be dealt with in detail.

(b) Is of the greatest importance since it is through the ear that rhythm-impressions are most often and most easily obtained. Jaques-Dalcroze naturally uses his own methods of ear-training, which are extremely successful, but he does not lay stress on them; he does, however, emphasize the need of such training, whatever the method, as

¹ Notably at Bryn Mawr since 1913, and at the New York School of Dalcroze Eurhythmics (founded in 1915).

² In the preparation of this chapter free use has been made of the writings of M. Jaques-Dalcroze and of the late Dr. Wolf Dohn.

³ Formerly known as *Rhythmic Gymnastics*.

shall give the pupil an accurate sense of pitch, both absolute and relative, and a feeling for tonality.

(c) This is not required in the *pupil*, however valuable it may be as an additional means of self-expression ; it is, however, absolutely necessary for the successful *teacher* of eurhythmics, who must be able to express, on some instrument—most conveniently the piano—whatever rhythms, simple or compound, he may wish to use in the training of his pupils. This subject, therefore, naturally forms an important part of the normal courses at the Dalcroze Schools, since these are planned to meet the needs of students preparing for the teaching certificate in eurhythmics. Here, too, Jaques-Dalcroze has his own system, with which he obtains results often remarkable, but, as in the case of the ear-training, this is a detail not peculiar to the method as a whole.

To repeat : the essentials are that the teacher have the power of free expression on some musical instrument, the pupil that of hearing correctly.

In the system of exercises upon which the method is based *time* is shown by movements of the arms, and *time-duration*, i.e., note-values, by movements of the feet and body. In the early stages of the training this principle is clearly observed, later it may be varied in many ingenious ways, for instance in what is known as plastic counterpoint, where the actual notes played are represented by movements of the arms, while the counterpoint in crotchets, quavers or semiquavers, is given by the feet.



1



2



3



4



1



2



3



4

Movements for the note of four beats

The system of beating time with the arms provides
 for all tempi from $\frac{2}{4}$ to $\frac{12}{4}$ including $\frac{5}{4}$ $\frac{7}{4}$ $\frac{9}{4}$

In the series of movements to represent note-values the crotchet is taken as the unit ; this is represented by a step ; higher values, from the minim to the note of twelve beats, are represented by a step with one foot and a movement or movements with the other foot or with the body, but without progression, e.g., a minim by one step and a knee bend, a dotted minim by a step and two movements without progression, a note of twelve beats by a step and eleven movements. Thus for each note in the music there is one step, one progression in space, while at the same time the note, if of greater length than a crotchet, is analysed into crotchets. Notes of shorter duration than the crotchet, i.e., quavers, triplets, etc., are expressed also by simple steps.

When the movements corresponding to the notes from the crotchet to the whole note of twelve beats have, with all their details, become a habit, the pupil need only make them mentally, contenting himself with one step forward.

This step will have the time-duration of the note, which will be mentally analysed into its various elements. The latter are not individually performed by the body, but their images in thought take the place of the movements.

Compare what happens when a child is learning to read ; at first it reads aloud ; then to itself, still, however, moving its lips, still making all the innervations

necessary for the pronunciation of the words. Only after much practice does the process become sufficiently automatic for these lip and tongue movements to be dropped. Indeed, many adults show traces of them when they read.

The whole training aims at developing the power of rapid physical reaction to mental impressions. These latter are more commonly obtained through the ear, chiefly from the music played ; naturally, however, the teacher needs at times to give commands during an exercise. For this purpose he invariably uses the word *hopp*, a word chosen for its clear incisiveness.

Before each exercise it is clearly stated what the word is to represent in that particular case, e.g., omit one beat, omit one bar, beat time twice as fast with the arms, etc. ; often the word will be used in series in an exercise, each *hopp* meaning some additional change. As the command generally falls on the second half of the beat preceding the one in which the change is to be made, very rapid intellectual and physical response is necessary, especially if the music be at all quick. Exercises of this class soon give the power of rapid muscular innervation and inhibition, and are of extraordinary value in education, quite apart from their purely rhythmic side.

We will now consider the exercises in some detail, taking, as a matter of convenience, the order and grouping generally adopted at demonstrations of the method. In actual practice such strict grouping is neither possible nor necessary ; the actual form which the lessons take

will depend upon the genius of teacher and pupils, the possibilities of variety being infinite.

Simple music is played to which the pupils march. As they grasp the beat they mark it by an accented step; when this becomes easy, the corresponding arm movements are added, and the strong beat, at this stage always the first, is marked by full contraction of the arm muscles. Practice is given until at *hoppp* the pupil can stop suddenly, discontinue accenting with one or both arms or with one or both feet, substitute an arm movement for a foot movement, insert an extra accent either with arm or foot, or do any similar thing previously agreed on. By repeated practice of such exercises complete control of the limbs is obtained and the ground prepared for more advanced work. It is at this stage that the simple movements to indicate times and notes are learnt; they may be likened to the alphabet of the method, the elementary exercises as a whole being its accidence, the more advanced stages, including plastic expression, its syntax.

MOVEMENTS
TO INDICATE
TEMPI

• This group of exercises is a natural extension of those preceding.

For instance, the pupil learns a series of movements which together form a rhythm, first practising them singly, then in groups, the signal for the change being always the word *hoppp*. By means of such exercises the component movements required in the physical expression of a rhythm can be learnt, first individually, then in series, until the complete rhythm can be expressed and the

use of *hoppp* be dropped, each change of movement becoming itself the signal for the next.

Again, the pupil learns to realize ¹ a rhythm played on the piano or indicated by the movements of another person. This is something quite apart from mere imitation ; trained by previous exercises, the pupil first forms clear thought-images of the movements corresponding to the rhythm in question and then gives physical expression to those images. In other words, he does not reproduce until he has understood ; in fact, without understanding, correct reproduction of a lengthy series of such movements is impossible. In the same way, an individual cannot easily remember and repeat a succession of words which he does not understand, but can repeat without difficulty a long series of words of which he understands the sense. Indeed, the importance of many of these exercises becomes clearer when the way in which children are taught to read and write is remembered.]

A child acquires oral and visual images of letters and words by reading aloud, and in reading and writing. The Jaques-Dalcroze method proceeds in exactly the same manner as regards the elements of music.

When we have once realized this point, we are bound to wonder why music teaching has not always been based on this elementary and unfailing form. What would be said to teachers who tried to teach children to read and write without letting them spell and read aloud ? But this is what has often been done in the teaching of

¹ *Realize* is used in eurhythmics in the sense *express by movement of the body*.

music, and if children generally show but little pleasure and interest in their first music lessons, the fault does not lie with them but with our wrong method of making the elements clear to them.

As a matter of fact we generally do not make the latter clear to them, and fail in the most important duty of the educator and teacher, namely, that of making the child really experience what he is to learn.

**DEVELOP-
MENT OF
ATTENTION
AND
RESPONSE** A rhythm in music consists of a regularly recurring series of accented sounds, unaccented sounds, and rests, expressed in eurhythmics by movements and inhibitions of movements. Individuals who are rhythmically uncertain are usually too rapid or too slow in their response ; in either case impulse or inhibition falls at the wrong moment, the change of movement is not made to time, and the physical expression of the rhythm is blurred.

Although feeling for rhythm is more or less latent in us all and can be developed, few have it naturally perfect. The method has many exercises which are of use in this connexion. By means of these the pupil is taught how to arrest movement suddenly or slowly, to move alternately forwards or backwards, to spring at a given signal, to lie down or stand up in the exact time of a bar of music—in each case with a minimum of muscular effort and without for a moment losing the feeling for each time-unit of the music.

SILENT
COUNTING.
CONCENTRA-
TION

The keener the attention of the pupil while making the movements, the clearer the corresponding thought-images, and the more fully will the sense for metre and rhythm be developed.

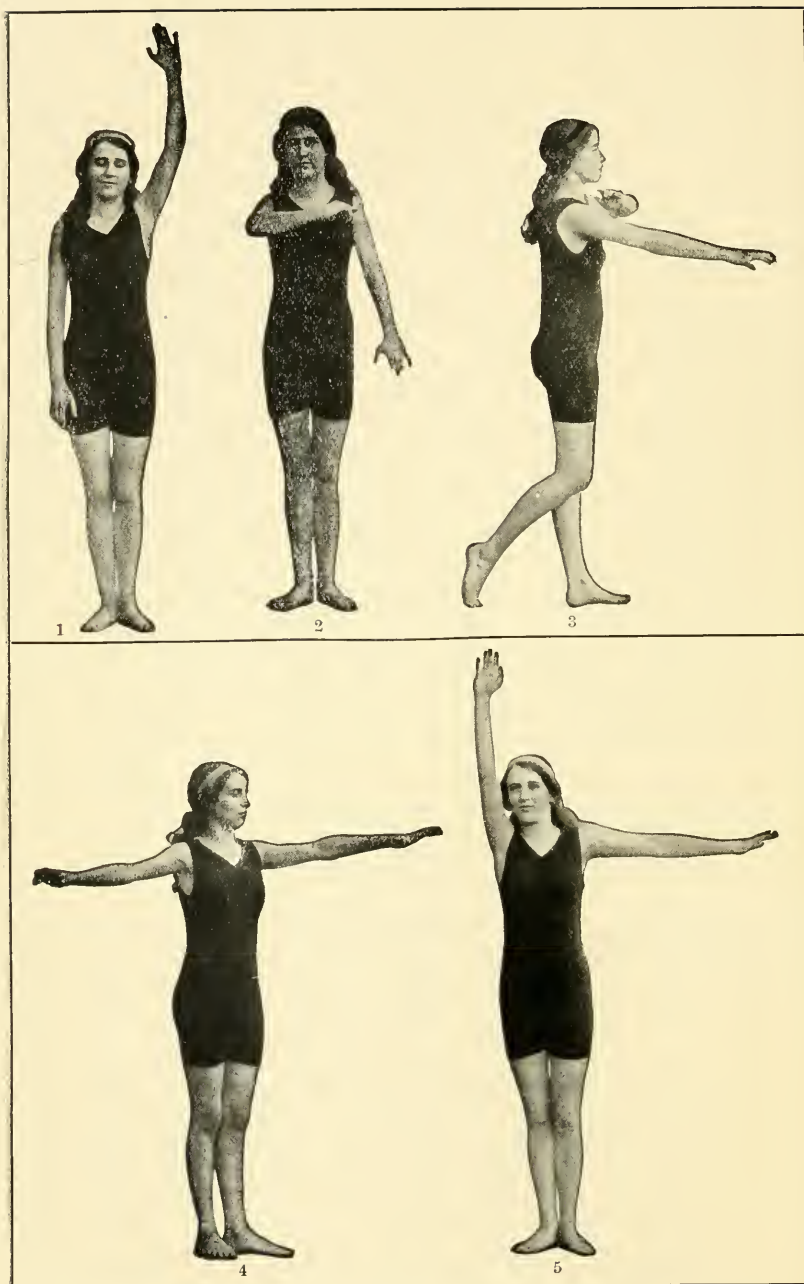
We might say that these movement-images are for the body and its movements what formulæ are for the mathematician.

Developed out of many movements they become a complete symbol for the rhythm expressed by the series of movements in question. Thus the pupil who knows how to march in time to a given rhythm has only to close his eyes and recall a clear image of the corresponding movements to experience the rhythm as clearly as if he were expressing it by marching. He simply continues to perform the movements in thought. If, however, his movements when actually realizing the rhythm are weak or confused, the corresponding thought-images will be vague or incorrect, whilst movements which are dynamically clear guarantee the accuracy of the corresponding thought-images.

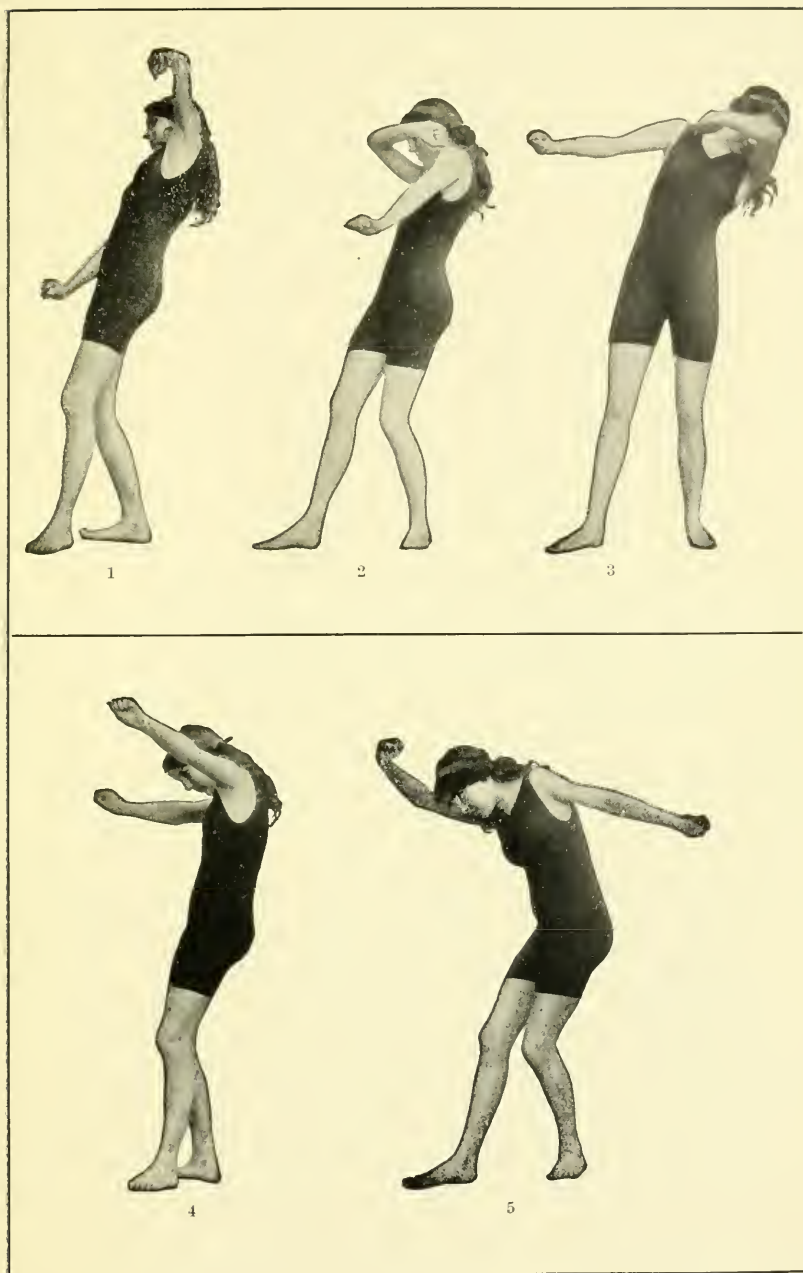
In practice the exercise consists in first mastering a rhythm played, marching and beating time in the usual manner, then at *hopp* discontinuing all movement, either for a number of bars previously agreed upon or until the signal to resume is given by a second *hopp*. In this exercise the teacher ceases to play at the first *hopp*.

ANALYSIS AND
DIVISION OF
TIME VALUES

The exercises of this group are designed to teach how to subdivide units of time into parts of varying number. At *hopp* the crotchet must be divided into quavers,

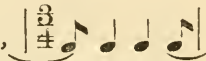


Beating $\frac{3}{4}$ in canon without expression



Beating $\frac{5}{4}$ in canon with expression

triplets, semiquavers, etc., as may have been previously arranged, or instead of *hopp* the teacher may call *three*, *four*, etc., to indicate the subdivision which is to be expressed by the corresponding number of steps. Apart from their direct object, the exercises of this group are of value for the training which they give in poise ; they might be classed equally well with the group under *Development of Attention*.

Here, too, belong exercises in the realization of syncopation in which, as the note is represented by the usual step, it comes off the beat, the latter being indicated by a knee-bend which, in quick time, becomes a mere suggestion of movement or is omitted, e.g., 

These exercises in syncopation are perhaps some of the most difficult in the method, as they demand an unusual control of inhibition. Even individuals of musical ability often find them difficult at first, and their easy performance may be taken as evidence of a developed feeling for rhythm. As a rule children find these exercises easier than do adults.

**REALIZATION
OF RHYTHM** The object here is to express by rhythmic movements and without hesitation rhythms perceived by the ear. The exactness of such expression will be in proportion to the quickness of understanding and of control which the pupil has acquired. There is not time to analyse the music heard ; the body must *realize* before the mind has a clear impression of the movement image, just as in reading, words are understood and pronounced without a clear mental image of them being formed.

When the realization of a rhythm heard has become relatively easy, the pupil is taught to concentrate, by listening to, and forming a mental image of, a fresh rhythm while still performing the old one. In this manner he obtains facility in rendering groups of movements rhythmically arranged at the same time keeping the mind free to take fresh impressions.

Here again the process is analogous to that of reading, in which, while we are grasping the meaning of a sentence, the eye is already dealing with the next, preparing it in turn for comprehension.

Characteristic exercises of this group are :
 DEVELOP- beating the same time with both arms but
 MENT OF
 INDEPENDENT in canon, beating two different tempi with
 CONTROL OF
 THE LIMBS the arms while the feet march to one or
 other or perhaps march to yet a third time, e.g., the
 arms $\frac{3}{4}$ and $\frac{4}{4}$, the feet $\frac{5}{4}$. There are, also, exercises
 in the analysis of a given time unit into various fractions
 simultaneously, e.g., in a $\frac{6}{8}$ bar one arm may beat three
 to the bar, the other arm two, while the feet march
 six.

DOUBLE OR These exercises are a physical prepara-
 TRIPLE DE- tion for what is known in music as the
 VELOPMENT development of a theme. While the com-
 OF RHYTHMS posers of fugues always use a double or
 quadruple development, the method introduces an
 entirely fresh element—the triple development, exercises
 in which are extremely valuable.

**RHYTHMIC
COUNTER-
POINT AND
COMPOUND
RHYTHMS**

Rhythmic counterpoint, or counterpoint in movement,¹ is a filling in of the beats of a theme with movements corresponding to a time-unit of equal or smaller value than those of the theme, the unit corresponding to the attack of each note of the theme being omitted. Usually the rhythm is given by the piano, whilst the counterpoint—in crotchets, quavers, triplets or semi-quavers—is marked by the feet or by clapping the hands. Sometimes the arms realize the theme, i.e., make as many movements as there are notes, whilst the feet mark the counterpoint.

A compound rhythm may be realized by the arms taking one rhythm, the feet another, or the rhythms of a three part canon may be expressed by simultaneous singing, beating with the arms and marching. These exercises correspond to the technical exercises of instrumental work, for they teach the pupil to express simultaneously musical rhythms of the most varying nature.

**GRADATION
OF MUSCULAR
EFFORT.
PATHETIC
ACCENT.
PLASTIC
EXPRESSION**

The exercises already dealt with have all the general purpose of developing feeling for rhythm by giving training in the physical expression of rhythms. Those in this last group aim at facility in making crescendos and decrescendos of innervation, in passing from one shade of expression to another, in co-ordinating movements, not only to the rhythm of the music played, but also to its feeling; they allow free play to individuality, to temperament, and give opportunity for that

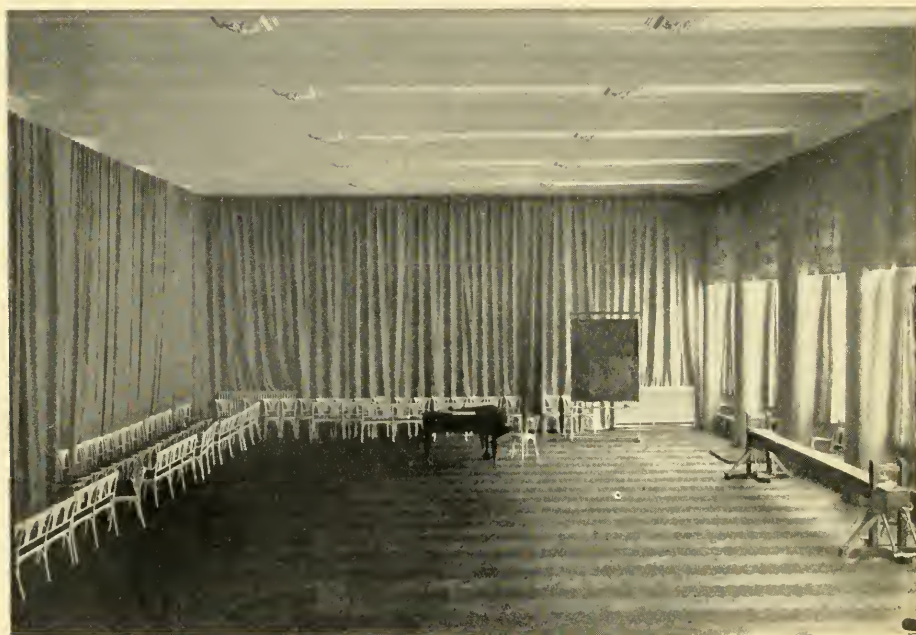
¹ Often called *Plastic Counterpoint*; for examples see page 56.

free expression of ideas for which the preceding exercises have provided facility.

**MUSICAL
EXPRESSION** Here an attempt is made to express the whole thought and structure of the music. Usually a piece of classical music (e.g., a Bach Fugue or Invention) is first studied in detail, and then realized in movement. The strict technique of the method is abandoned and freer movements employed. These are planned either by the teacher or worked out by the class. The piano serves as the harmonizing link between the various members of the class. Such realizations are often very beautiful to the eye, but it must be remembered that the aim is the musical education of the pupil, not the production of a spectacle.

In conclusion it should be stated that the Dalcroze Method is in process of development ; indeed, so long as its discoverer is engaged in active teaching, it cannot be said to have reached its final form.

PERCY B. INGHAM.



Institut Jaques-Dalcroze, Geneva : Interiors

LESSONS WITH M. JAKES-DALCROZE

MONSIEUR JAKES-DALCROZE'S lessons are full of vitality and entertainment, combined with the serious work in hand. No slacking is possible. He will perhaps open a rhythmic movement lesson by playing a vigorous theme of one or two bars in a rhythm such as the following :—



which, as soon as it is grasped by the pupils, they begin to *realize*,¹ that is, to mark the tempo with the arms, and to move the feet according to the notes. A note which contains more than one beat—for instance, the minim in the first bar—is shown by taking one step forward for the first beat and by a slight bend of the knee for the second beat. The next two crochets are represented by one step for each. A step is also taken for each quaver, but twice as quickly ; for the dotted crochet, a step and a slight spring before the last quaver—all this while the arms are beating a steady four. After a short practice of these two bars, the master will glide into yet another rhythm, the pupils still realizing the first one, but at the same time listening and mentally registering the one being played, so as to be ready on the instant at the word of command, which is *hopp*, to

¹ See note, page 46.

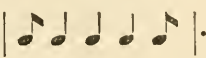
change to the new rhythm. We will suppose it to be as follows | ♩ ♩ ♩ |. This, it will be noticed, is in $\frac{3}{4}$ time. The pupils become accustomed to dropping frequently into various times with the greatest ease. The three bars would then be realized consecutively, and this process will continue until perhaps there are six bars in all. These must all be so clear in the minds of the pupils, that at the word of command, one bar, or two bars, can be omitted on the instant, or be realized twice as quickly, or twice as slowly; or what is still more complicated, the arms can beat the time twice as slowly and the feet mark the notes twice as quickly. It seems incredibly difficult to do at first, but the same training of *thinking to time* occurs in every lesson, in improvisation and solfège, as well as in the rhythmic movement lessons, and thus the invaluable habits of concentrated thinking, of quick and definite action, and of control of mind over body, become established.

Each lesson is varied to a remarkable degree; in fact, Monsieur Jaques-Dalcroze seldom repeats himself. Every day he has new ideas, consisting of new movements, or of new uses for old ones, so that there is never a dull moment. It must be understood, however, that the alphabet and grammar of the movements remain the same, it is the combinations of them that are limitless. The music is, of course, always improvised.

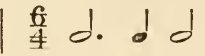

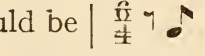
A word should be said on the subject of feeling two different rhythms at the same time. Every teacher knows the difficulty children have in playing three notes against four on the piano, but the Dalcroze pupil soon

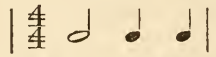

learns to beat four with one arm and three with the other, or to beat three with the arms and two or four with the feet, or *vice versa*. And this is not learnt in any mechanical way ; the power for *feeling* two rhythms simultaneously is developed. Advanced pupils can realize three rhythms at the same time. They will perhaps mark one with the arms, another with the feet, and sing yet a third.

Another part of the work is to teach the pupils to express the type of music that is being played ; this is technically known as “ plastic expression.” The alphabet of this consists of twenty gestures with the arms, which can be done in many various combinations and in various positions, and by means of these the characteristic idea of the music can be expressed. Perhaps the music will begin by being solemn and grand, becoming even tragic, and gradually the tones and melody will rise to cheerfulness, the rhythm will become more animated and the tone swell out again until a perfect ecstasy of joy is reached—and all the while the figures of the pupils are harmonizing absolutely with the music, trained as they are to listen accurately to every note, every accent, every change of key and, above all, every rhythm. To the watcher such an exercise is effective and striking in the highest degree.

Realizing syncopated passages is a fine exercise for developing independence of movement in the arms and feet, as the feet move in between the beats of the arms. Let any one try to realize a simple measure in syncopation. For instance, take a bar of $\frac{4}{4}$ time |  |.

The first beat of the arms and the first step will come together, the second beat of the arms will come half-way between the second and third steps, the third beat half-way between the third and fourth steps, and the fourth beat half-way between the fourth and fifth steps, and this should be done with no contraction of muscle or appearance of effort.

Other exercises consist of beating various times in canon, that is, one arm beginning one beat later than the other ; of beating different times with each arm, perhaps seven with one arm and three with the other ; of marching to one rhythm and beating time to another ; of simple marching and at the word of command taking one step backward, and then forward again ; of marching the counterpoint of a rhythm. For instance, if the rhythm played be  the counterpoint in crochets would be , or if it is to be in quavers it would be . The counterpoint can be filled in with triplets, semi-quavers, or with notes of any other value.

Another good exercise is to take a simple rhythm and at the word of command realize it twice or three times as quickly or as slowly, the arms still beating in the first tempo. A simple example will make this clear.  twice as quickly would become .

The pupils are often asked to listen to what is played and then to realize it. It may be a series of four bars, each one in a different tempo, and all times are employed,

including $\frac{5}{4}, \frac{7}{4}, \frac{9}{8}$ and others which are somewhat exceptional. And so on *ad infinitum*.

From these suggestions something of the endless variety of exercises that may be devised can probably now be imagined.

As soon as movements become automatic they are used as units for building up more elaborate movements, and no time is wasted in doing merely mechanical exercises. Every detail of the method entails constant exercise of thought and, lest any one should think that it would be easy for one pupil to copy another in doing the exercises, it should be stated that, if such a thing were attempted, it would end in the pupil becoming hopelessly confused, for if the mind once loses hold of the work in process it is very difficult to pick it up again.

The solfège lessons are chiefly for ear-training and practical harmony. In the elementary classes it is shown how scales and chords are formed, and where the tones and semitones occur. The pupils soon become able to tell, when three consecutive notes from any scale are played, what degrees of the scale they are, or may be. Scales are sung always beginning on C for every key and always to a rhythm. Here, again, the pupils have to think to time, for in the second scale, which would be that of F, if the flat scales were being sung, they have to remember that they are starting on the fifth note of the scale, and that the interval between the third and fourth notes of the scale is a semitone; that the third and fourth degrees in the key of F are A and B, and therefore the B has to be flattened in this

scale, the other notes remaining the same. The whole cycle of scales is sung in this manner, each one commencing on C, or on C flat when necessary. The pupils are also practised in listening to a scale played and then saying in which key it is, judging it by the fall of the semitones.

Chords are sung analytically and in chorus, with their resolutions when needed, and this is followed by practice in hearing and naming chords.

Sight singing and transposition are by no means neglected, and there is practice in singing intervals, in singing a piece once or twice through and then from memory, or in another key, which is not so easy to do when the fixed *Do* is used. And always, whatever is being done, the pupils have to be prepared for the word *hoppp*, to make any change which has been previously agreed on, e.g., to sing on the instant in a key a semitone lower, or to sing in thought only until the next *hoppp*, when they sing aloud again. In these exercises, as in those of rhythmic movement, there is no end of the variety of combination possible. There is also opportunity for practice in conducting, and very interesting it is, in a children's class, to note with what assurance a small girl of perhaps seven or eight will beat time for the others to sing one of their songs, and also to note the various renderings each conductor will obtain of the same piece.

The improvisation on the piano is perhaps the most difficult part of the system to master. It may not be realized by all people that every one can be taught to play original music. There are cases in which the pupil is

not naturally musical, and has had no previous knowledge of piano playing, but has learnt to improvise sufficiently well to give a good lesson in rhythemics, which means no small degree of ability. This training is begun by making use of the simplest, i.e., the common, chords, and when these are known in every key, including those on the dominant, the pupil is expected to improvise a short piece of eight bars, the chief feature to be attended to being the rhythm, which has to be definite and played without hesitation. When perfect familiarity is obtained with the common chord of each key and with that of its dominant, another chord is learnt, that on the sub-dominant. With these three chords alone little pieces can be played, and gradually in this manner the pupil has at his command passing notes, appoggiaturas, cadences, and an unlimited number of chords and sequences. Then come the rules for modulating from one key to another, and equal facility in all keys is insisted on. Monsieur Jaques-Dalcroze's pupils learn to improvise with definite thought and meaning ; nothing unrhythmical is ever allowed, nor any aimless meandering over the keyboard. For these lessons the pupils are divided into small groups of not more than eight in each, and once a week these groups are taken altogether by Monsieur Jaques-Dalcroze.

All branches of the work demand perfect concentration of thought and attention, and such invaluable mental training cannot be too highly prized, for it is fundamental to success in work of any kind, whatever it may be.

ETHEL INGHAM.

THE VALUE OF EURHYTHMICS TO ART

ONE of the most marked tendencies of modern æsthetic theory is to break down the barriers that convention has erected between the various arts. The truth is coming to be realized that the essential factor of poetry, painting, sculpture, architecture and music is really of the same quality, and that one art does not differ from another in anything but the method of its expression and the conditions connected with that method.

This common basis to the arts is more easily admitted than defined, but one important element in it—perhaps the only element that can be given a name—is rhythm. Rhythm of bodily movement, the dance, is the earliest form of artistic expression known. It is accompanied in nearly every case with rude music, the object being to emphasize the beat and rhythmic movement with sound. The quickness with which children respond to simple repetition of beat, translating the rhythm of the music into movement, is merely recurrence of historical development.

Words with the music soon follow, and from these beginnings—probably war-songs or religious chants—come song-poems and ultimately poetry as we know it to-day. The still more modern development of prose-writing, in the stylistic sense, is merely a step further.



A Plastic Exercise

The development on the other side follows a somewhat similar line. The rhythm of the dancing figure is reproduced in rude sculpture and bas-relief, and then in painting.

So we have, as it were, a scale of the arts, with music at its centre and prose-writing and painting at its two extremes. From end to end of the scale runs the unifying desire for rhythm.¹

To speak of the rhythm of painting may seem fanciful, but I think that is only lack of familiarity. The expression is used here with no intention of metaphor. Great pictures have a very marked and real rhythm, of colour, of line, of feeling. The best prose-writing has equally a distinct rhythm.

There was never an age in the history of art when rhythm played a more important part than it does to-day. The teaching of M. Dalcroze is a brilliant expression of the modern desire for rhythm in its most fundamental form—that of bodily movement. Its nature and origin have been described elsewhere ; it is for me to hint at the possibilities of its influence on other arts, and on life itself.

Let it be clearly understood from the first that the rhythmic training given by M. Dalcroze has an import-

¹ For valuable help in these ideas I am indebted to Mr. J. W. Harvey. I should like to quote verbatim one or two remarks of his on the subject, taken from a recent letter : " Human motion gives the convergence of time (inner sense) and space (outer sense), the spirit and the body. Time, which we are in our inner selves, is more dissociable from us than space, which only our bodies have ; the one (time) can be interpreted emotionally and directly by a time-sense ; the other (space) symbolically, by a space-sense, which is sight."

ance far deeper and more extended than is contained in its immediate artistic beauty, its excellence as a purely musical training, or its value to physical development. This is not a denial of its importance in these three respects. The beauty of the classes is amazing ; the actor, as well as the designer of stage-efforts, will come to thank M. Dalcroze for the greatest contribution to their art that any age can show. He has recreated the human body as a decorative unit. He has shown how men, women and children can group themselves and can be grouped in designs as lovely as any painted design, with the added charm of movement. He has taught individuals their own power of gracious motion and attitude. Musically and physically the results are equally wonderful. But the training is more than a mere musical education ; it is also emphatically more than gymnastics.

Perhaps in the stress laid on individuality may be seen most easily the possibilities of the system. Personal effort is looked for in every pupil. Just as the learner of music must have the " opportunity of expressing his own musical impressions with the technical means which are taught him,"¹ so the Dalcroze pupil must come to improvise from the rhythmic sense innate in him, rhythms of his own.²

¹ Cf. *supra*, p. 30.

² A good example of the fertility and variety of the individual effort produced by M. Dalcroze's teaching was seen at an *Aufführung* given at the former College at Hellerau on December 11, 1911. Two pupils undertook to realize a Prelude of Chopin, their choice falling by chance on the same Prelude. But hardly a movement of the two interpretations was the same. The first girl lay on the ground the whole time, her head on her arm, expressing in gentle movements of head, hands and feet, her idea of the music. At one point near the



A Plastic Exercise

To take a joy in the beauty of the body, to train the mind to move graciously and harmoniously both in itself and in relation to those around them, finally, to make their whole lives rhythmic—such an ideal is not only possible but almost inevitable to the pupils of Monsieur Dalcroze. The keenness which possesses them, the delight of every one in their work, their comradeship, their lack of self-consciousness, their clean sense of the beauty of natural form, promises a new and more harmonious race, almost a realization of Rousseau's ideal, and with it an era of truly rhythmic artistic production.

MICHAEL T. H. SADLER.

end, with the rising passion of the music, she raised herself on to her knees ; then sank down again to her full length. The second performer stood upright until the very end. At the most intense moment her arms were stretched above her head ; at the close of the music she was bowed to the ground, in an attitude expressive of the utmost grief. In such widely different ways did the same piece of music speak to the individualities of these two girls.

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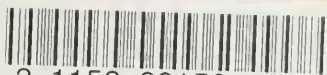
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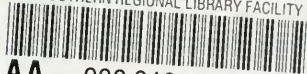
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